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# KYRIALE ABRÉGÉ

CONTENANT

L'ACCOMPAGNEMENT DU CHANT GRÉGORIEN

POUR LES CHANTS LES PLUS USUELS DE L'ORDINAIRE DE LA MESSE

PAR

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Tornaci, die 9 Decembris 1950.

✠ JULIUS LECOUVET,

Vic. Gen.

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## AVANT-PROPOS.

Ce *Kyriale abrégé* n'est pas simplement extrait du *Kyriale* publié en 1929 sous la signature du R. P. Dom Desroquettes et la mienne. Depuis cette époque nous avons évolué dans le sens d'une plus grande simplicité. Si diverses circonstances n'ont pas permis que fût continuée cette collaboration, les accompagnements contenus dans le présent volume témoigneront quand même de cette évolution, plus encore sans doute que le *Graduel paroissial* et le *Vespéral*; déjà le volume consacré aux *Bénédictions* du Saint Sacrement marquait une étape vers cette simplicité. Et comme sobriété et simplicité de l'harmonie s'allient à la facilité d'exécution, les accompagnateurs n'y trouveront qu'avantage. De plus, j'ai ramené certaines pièces, qui étaient transcrites dans une tessiture trop aiguë, à un registre plus commun, c'est-à-dire dans la mesure du possible, à l'octave moyenne de *ré*, tout en adoptant des tons qui permettent la transposition par simple changement d'armure.

Mais ce *Kyriale* n'est pas complet : il ne comprend que les deux antiennes pour l'Aspersion, dix Messes et trois Credo. De fait, dans les paroisses (et bien à tort) une partie seulement du répertoire est chantée régulièrement; les organistes trouveront donc ici les chants les plus usuels. Les communautés qui chantent tout le répertoire auront toujours la faculté de recourir à l'ancien *Kyriale*, les deux volumes d'accompagnement répondant ainsi à des besoins différents. Mais l'avantage de celui-ci, outre la simplicité que je signalais à l'instant, est d'être moins encombrant (et d'un prix moins élevé), car il est à peine la moitié de l'autre. Du reste, je n'ai pas cherché à varier les harmonisations, lorsque, dans les *Kyrie* par exemple, les invocations sont répétées sur la même mélodie; il est déjà bien difficile de trouver une harmonisation à peu près convenable : comment en proposer trois ?

Depuis quelques années, méthodes et livres d'accompagnement se sont multipliés; nombre d'auteurs se réclament des principes enseignés à l'*Institut grégorien*, et manifestent un zèle qu'on voudrait croire simplement apostolique. Malheureusement, la bonne volonté ne suffit pas; trop d'incorrections rythmiques et modales leur ont échappé; trop de maladresses — je suis indulgent! — dans l'écriture harmonique prouvent que leur technique est insuffisante, et souvent nulle. Certes, je ne présente pas des modèles; la perfection est ici *impossible*, la monodie grégorienne et l'harmonie n'ayant de rapports directs ni dans l'histoire ni dans l'esthétique. Cependant ces accompagnements ont été écrits après mûre réflexion; ils ont été soumis au contrôle de l'expérience. Peut-être, et bien qu'ils n'aient pas été conçus en vue de l'enseignement, le lecteur y trouvera-t-il matière à méditation studieuse. Mais que les puristes, atteints d'octavite ou de quintite aiguë, se rassurent : si j'ai pris avec les règles d'école d'assez nombreuses libertés, ce n'est pas par hasard, et ces prétendues fautes ne m'ont pas échappé. Le choix, la place, l'enchaînement des harmonies ont plus d'importance dans ce genre d'accompagnement que la « réalisation ». En tout cas, le seul but que je me suis proposé est d'aider le chœur moyen à une plus parfaite interprétation, et de contribuer ainsi très modestement à l'*Opus Dei*.

H. P.

# INDEX

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## Les Dimanches à l'aspersion de l'eau bénite :

Asperges me . . . . .	page	5
Vidi aquam . . . . .		6

## A la Messe :

I. — Au temps pascal ( <i>Lux et origo</i> ) . . . . .	7
II. — Aux fêtes Solennelles. 1. ( <i>Kyrie fons bonitatis</i> ) . . . . .	10
III. — Aux fêtes Solennelles. 2. ( <i>Kyrie Deus sempiternus</i> ) . . . . .	14
IV. — Aux fêtes doubles. 1. ( <i>Cunctipotens Genitor Deus</i> ) . . . . .	18
VIII. — Aux fêtes doubles. 5. ( <i>De Angelis</i> ) . . . . .	22
IX. — Aux fêtes de la B. Vierge Marie. 1. ( <i>Cum júbilo</i> ) . . . . .	25
X. — Aux fêtes de la B. Vierge Marie. 2. ( <i>Alme Pater</i> ) . . . . .	29
XI. — Aux dimanches pendant l'année. ( <i>Orbis factor</i> ) . . . . .	32
XVII. — Aux dimanches de l'Avent et du Carême . . . . .	35
XVIII. — Aux fêtes de l'Avent et du Carême . . . . .	38
Credo I. . . . .	39
Credo III. . . . .	41
Credo IV. . . . .	44



# ORDINAIRE DE LA MESSE

Les dimanches à l'aspersion de l'eau bénite  
En dehors du temps pascal

A - spér - ges me, \*Dó - mi - ne, hy - só - po, et mun - dá - bor :


Ant.  
7.



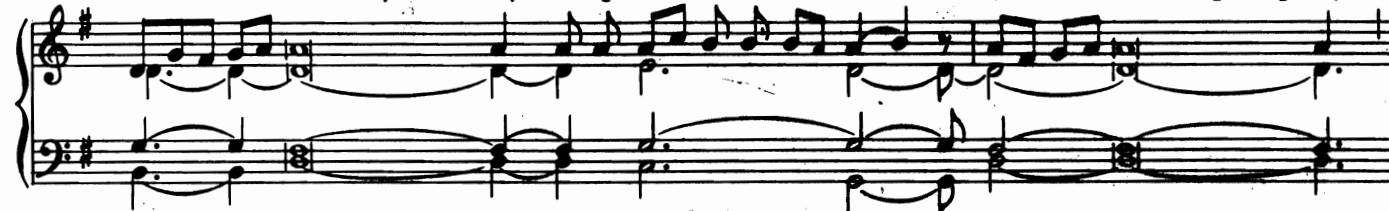
la - vá - bis me, et su - per ni - vem de - al - bá - bor. Ps. so. Mi - se - ré - re




me - i, De - us, \*se - cún - dum mágnam miseri - cór - di - am tu - am.



Glo - ri - a Pátri, et Fíli - o, et Spi - ri - tu - i San - cto: \*Si - cut e - rat in princípi - o,



et nunc, et sem - per, et in sé - cu - la sae - cu - ló - rum. A - men.



D.C.

*On omet Gloria Patri le Dimanche de la Passion et le Dimanche des Rameaux.*

# Au temps pascal

Ant.  
8.

Vi - di a - quam \*e - gre - di - én - tem de tem - - plo, a lá - -

te - re dex - tro, al - le - lú - - ia: et o mnes, ad quos per - vé - nit a - -

qua i - sta, sal - - vi fa - - cti sunt, et di - cent, al - le - lú - ia,

al - le - - lú - ia. Ps. 117. Con - fi - té - mi - ni Dó - mi - no quó - ni - am bo - nus: \* quó - ni -

am in sæ - culum miseri - cór - di - a e - jus. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

tu - i San - cto: \* Sic - ut e - rat in prin - cipi - o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

D.C.

(1) Si la main de l'organiste atteint facilement la dixième, ou s'il joue la basse au clavier de Pédale, la disposition suivante est préférable :

quó - ni - am bo - nus: Spi - ri - tu - i San - cto

# I. Au temps pascal

(Lux et origo)

8. *Ký - ri - e* <sup>(3 fois)</sup> \* e - lé - i - son. *Chrí - ste* e - - lé - i - son. <sup>(3 fois)</sup>

*Ký - ri - e* e - - lé - i - son. <sup>(2 fois)</sup> *Ký - ri - e* \* e - - lé - i - son.

4. *Gló - ri - a in ex - cé - lis Dé - o. Et in ter - ra pax ho - mí - ni - bus*

*bo - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.*

*Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam gló - ri -*

*am tu - am. Dó - mi - ne De - us, Rex cæ - lé - stis, De - us Pa - ter om - ní - po - tens.*

Dó.mi - ne Fi - li u - ni - gé.ni - te, Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note, and then continues with a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Fi - li - us Pa - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure to the first system, with eighth notes and a half note. The piano accompaniment maintains the same rhythmic pattern.

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui

The third system of music continues the vocal line and piano accompaniment. The vocal line features a melodic line with eighth notes and a half note. The piano accompaniment continues with the same rhythmic pattern.

se - des ad d é x - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes and a half note. The piano accompaniment continues with the same rhythmic pattern.

Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - ste.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes and a half note. The piano accompaniment continues with the same rhythmic pattern.

Cum San - cto Spi - ri - tu, in gló - ri - a De - i Pa - tris. A - - - - - men.

The sixth system of music concludes the piece. The vocal line has a melodic line with eighth notes and a half note. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.



San-ctus, \* San - ctus, San-ctus Dó.mi - nus De-us Sá - ba - oth. Ple - ni sunt

4.

cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis. Be - ne - dí -

ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - - - re no - bis. (2 fois)

4.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: do - na no - - - bis pa - cem.

*Depuis la messe du Samedi - Saint jusqu'au  
Samedi de Pâques inclusivement :*

De - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

8.



Gló-ri - a in ex-cé-l-sis De - o. Et in ter-ra pax ho - mí - ni - bus

1.

bo-næ vo - lum-tá - tis. Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá - mus te.

Glo-ri-fi-cá - mus te. Grá-ti-as á-gi-mus ti - bi prop-ter ma - gnam gló - ri - am tu - am.

Dó-mi-ne De-us, Rex cæ - lé - stis, De-us Pa-ter om - ní-po - tens. Dó - - - mi-ne Fi-

li u - ni - gé - ni - te, Je - su Chri-ste. Dó-mi-ne De - us, A - gnus De - i, Fí - li -

us Pa-tris. Qui tol - - lis pec-cá-ta mun-di, mi-se - ré - re no - bis.

Qui tol - - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad dēx - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so -

lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus; Je - su Chri - ste.

Cum San - cto Spí - ri - tu, in gló - - ri - a De - i Pa - tris. A - - - men.

San - A - - ctus, \*San - - - ctus, San - A - - ctus Dó - mi - nus De - us

Sá ba - oth. Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a.

Ho\_sán\_na in ex - cél\_sis. Be-ne - dí - ctus qui ve - - nit in nó - mi - ne

Dó\_mi - ni. Ho\_sán\_na in ex - cél\_sis.

A - gnus De - i, \* qui tol - - lis pec - cá - ta mun - - di:

mi - se - ré - re no - - - bis. A - gnus De - i, \* qui tol - lis pec - cá - ta

mun - - di: mi - se - ré - - re no - - - bis. A - gnus De - i, \* qui

tol - - lis pec - cá - ta mun - di: do - na no - bis pa - - - cem.



e - lé - i - son. Chri - ste e - lé - i - son.

Ký - ri - e e - lé - i - son. Ký - ri - e

e - lé - i - son. Ký - ri - e \*

c - lé - i - son. \*\*

8. Gló - ri - a in ex - cé - lis De - o. Et in tér - ra pax ho - mí - ni - bus

bó - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.

A-do-rá-mus te. Gló-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-bi prop-ter ma-

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a quarter rest, and then continues with a melodic line. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex cæ-lé-stis, De-us Pa-ter om-

The second system continues the musical piece. The vocal line features a melodic phrase with a slight rise and then a fall. The piano accompaniment maintains its harmonic support, with some changes in chord structure to follow the vocal melody.

ní-po-tens. Dó-mi-ne Fi-li-u-ni-ge-ni-te, Je-su Chri-ste. Dó-mi-ne De-us,

The third system shows the vocal line with a more complex melodic line, including some grace notes. The piano accompaniment features a more active bass line with some chromatic movement.

A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis.

The fourth system begins the 'Agnus Dei' section. The vocal line has a softer, more lyrical quality. The piano accompaniment is more delicate, with a focus on sustained chords and gentle melodic lines.

Qui tol-lis pec-cá-ta mun-di, sú-s-ci-pe de-pre-ca-ti-ó-nem no-stram.

The fifth system continues the 'Agnus Dei' section. The vocal line has a similar melodic contour to the previous system. The piano accompaniment includes a small 'd' marking, possibly indicating a dynamic change.

Qui se-des ad d-ex-te-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus san-ctus.

The sixth system concludes the 'Agnus Dei' section. The vocal line has a final, peaceful melodic phrase. The piano accompaniment provides a gentle, sustained accompaniment.



Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - - ste.

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The melody is in G major and 4/4 time, with a tempo marking of 4.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i Pa - - tris. A - - men.

Musical score for the second system, featuring a piano accompaniment with treble and bass staves. The melody is in G major and 4/4 time, with a tempo marking of 4.

San - - ctus,\* San - ctus, San - - ctus Dó - mi - nus De - us Sá - ba - oth.

Musical score for the third system, featuring a piano accompaniment with treble and bass staves. The melody is in G major and 4/4 time, with a tempo marking of 4.

Ple - ni sunt cæ - li et ter - ra gló - - ri - a tu - a. Ho - - sán - na in ex - cél - sis.

Musical score for the fourth system, featuring a piano accompaniment with treble and bass staves. The melody is in G major and 4/4 time, with a tempo marking of 4.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

Musical score for the fifth system, featuring a piano accompaniment with treble and bass staves. The melody is in G major and 4/4 time, with a tempo marking of 4.

A - gnus De - i, \* qui tol - - lis pec - cá - - ta mun - - di:

Musical score for the sixth system, featuring a piano accompaniment with treble and bass staves. The melody is in G major and 4/4 time, with a tempo marking of 4.

mi - se - ré - re no - bis. A - gnus De - i, \* qui tol - - - lis

pec - cá - - ta mun - - di: mi - se - ré - re no - bis. A - gnus De - i, \*

qui tol - - - lis pec - cá - - ta mun - - di: do - na no - bis pa - cem.

*Ite missa est* comme à la fin de la messe précédente.

## IV. Aux fêtes doubles 1.

(Cunctipotens Genitor Deus)

Ký - ri - e \* e - - - lé - i - son. <sup>(3 fois)</sup> Chri - ste

1.

e - - - lé - i - son. <sup>(3 fois)</sup> Ký - ri - e e - - - lé - i - son. <sup>(2 fois)</sup>

Ký - ri - e e - - lé - i - son.

4. Gló - ri - a in ex - cēl - sis De - o. Et in ter - ra pax ho - mí - ni - bus

bo - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te.

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam

gló - ri - am tu - am. Dó - mi - ne De - us, Rex cæ - lé - stis, De - us Pa - - ter

om - ní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te, Je - su Chri - - ste.

Dó-mi-ne De-us, A-gnus



N° 946. — Erratum p. 20.

Le premier *Qui tollis* du Gloria IV ayant été omis par erreur, on lira ce qui suit avant *suscipe deprecationem nostram* :

mi-se-ré-re no-bis.



lis pec-cá-ta mun-di, sí

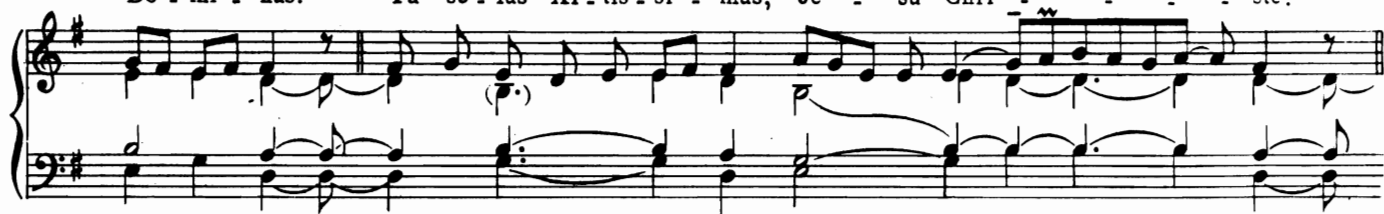


Puis on reprendra *Qui tollis* en enchaînant avec *suscipe*... et la suite.

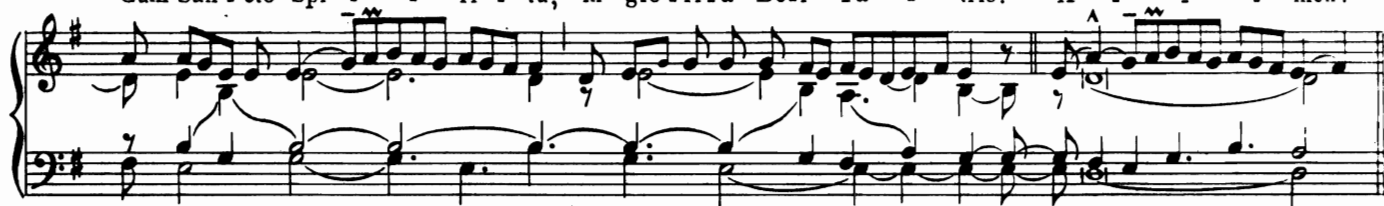
déz-te-ram Pa-tris, mi-se-ré-re no-bis. Quo-ni-am tu so-lus san-ctus. Tu so-lus



Dó-mi-nus. Tu so-lus Al-tís-si-mus, Je-su Chri-ste.



Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.



San-ctus, \* San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.



Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris. Qui tol-

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

lis pec-cá-ta mun-di, sús-ci-pe de-pre-ca-ti-ó-nem no-stram. Qui se-des ad

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment maintains the same rhythmic pattern as the first system.

déx-te-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus san-ctus. Tu so-lus

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment maintains the same rhythmic pattern.

Dó-mi-nus. Tu so-lus Al-tís-si-mus, Je-su Chri-ste.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment maintains the same rhythmic pattern.

Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment maintains the same rhythmic pattern.

San-ctus,\* San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment maintains the same rhythmic pattern.

Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

in ex - cæl - sis. Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic structure to the first system, with a mix of eighth and quarter notes. The piano accompaniment maintains its rhythmic patterns, providing a harmonic foundation for the vocal line.

- mi - ni. Ho - sán - na in ex - cæl - sis.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic structure to the previous systems, with a mix of eighth and quarter notes. The piano accompaniment maintains its rhythmic patterns, providing a harmonic foundation for the vocal line.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

The fifth system of the musical score continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

The sixth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic structure to the previous systems, with a mix of eighth and quarter notes. The piano accompaniment maintains its rhythmic patterns, providing a harmonic foundation for the vocal line.

De o grá - ti - as.

1.

Musical score for the first system, featuring a treble and bass clef with a 7/8 time signature. The melody is in G major and consists of a series of eighth and sixteenth notes.

## VIII. Aux fêtes doubles 5.

(de Angelis)

Ký - ri - e (3 fois) e - lé - i - son. Chri - ste

5.

Musical score for the second system, in G major with a 7/8 time signature. It includes a treble and bass clef. The melody features a prominent dotted quarter note followed by eighth notes.

e - lé - i - son. (3 fois) Ký - ri - e e -

Musical score for the third system, continuing the previous system. It features a treble and bass clef with a 7/8 time signature. The melody is in G major and includes a repeat sign.

lé - i - son. (2 fois) Ký - ri - e \* e - lé - i - son.

Musical score for the fourth system, in G major with a 7/8 time signature. It includes a treble and bass clef. The melody features a dotted quarter note followed by eighth notes.

Gló - ri - a in ex - cé - les - tis De - o. Et in ter - ra pax ho - mí - ni - bus bo - næ vo - lun - tá - tis.

5.

Musical score for the fifth system, in G major with a 7/8 time signature. It includes a treble and bass clef. The melody is in G major and consists of a series of eighth and sixteenth notes.

Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.

Musical score for the sixth system, in G major with a 7/8 time signature. It includes a treble and bass clef. The melody is in G major and consists of a series of eighth and sixteenth notes.

Grá-ti-as á-gi-mus ti-bi prop-ter ma-gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex cœ-lé-stis,

De-us Pa-ter om-ní-po-tens. Dó-mi-ne Fi-li u-ni-gé-ni-te, Je-su Chri-ste.

Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di,

mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta mun-di, sú-s-ci-pe de-pre-ca-ti-ó-

nem no-stram. Qui se-des ad dēx-te-ram Pa-tris, mi-se-ré-re no-bis.

Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tis-si-mus,



Je - su Chri - ste. Cum San - cto Spi - ri - tu, in gló - ri - a De - i Pa - tris. A - - - men.

Musical score for the first system, featuring a treble and bass clef with Latin lyrics.

San - - ctus, \* San - ctus, San - ctus Dó - mi - nus

6.

Musical score for the second system, featuring a treble and bass clef with Latin lyrics.

De - us sá - - - ba - oth. Plc - ni - sunt cæ - li et ter - ra gló - ri -

Musical score for the third system, featuring a treble and bass clef with Latin lyrics.

a tu - a. Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui vé - nit

Musical score for the fourth system, featuring a treble and bass clef with Latin lyrics.

in nó - mi - ne Dó - mi - ni. Ho - sán - - na in ex - cél - - sis.

Musical score for the fifth system, featuring a treble and bass clef with Latin lyrics.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

6.

Musical score for the sixth system, featuring a treble and bass clef with Latin lyrics.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

The first system of the musical score for 'Agnus Dei' features a treble and bass clef. The melody is written in a treble clef with a key signature of one sharp (F#). The accompaniment is in the bass clef. The music is in a 3/4 time signature and consists of a single melodic line with a steady accompaniment.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

The second system of the musical score for 'Agnus Dei' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, with a consistent melodic line and accompaniment.

De - o

grá - ti - as.

The third system of the musical score for 'Agnus Dei' concludes the piece with the text 'Deo gratias'. The melody and accompaniment continue in the same key signature and time signature, ending with a final cadence.

## IX. Aux fêtes de la B. Vierge Marie 1.

(Cum júbilo)

Ký - ri - e \* e - lé - i - son. Ký - ri - e e - lé - i - son.

The first system of the musical score for 'Kirie Eleison' features a treble and bass clef. The melody is written in a treble clef with a key signature of one sharp (F#). The accompaniment is in the bass clef. The music is in a 3/4 time signature and consists of a single melodic line with a steady accompaniment.

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son.

The second system of the musical score for 'Kirie Eleison' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, with a consistent melodic line and accompaniment.

Chri - ste e - lé - i - son. Chri - ste e - lé - i - son. Ký - ri -

The third system of the musical score for 'Kirie Eleison' concludes the piece with the text 'Kirie Eleison'. The melody and accompaniment continue in the same key signature and time signature, ending with a final cadence.

e e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e

e - lé - i - son.

7. Gló - ri - a in ex - celsis De - o. Et in ter - ra pax ho - mí - ni - bus

bonæ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te.

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam gló - ri - am tu - am.

Dó - mi - ne De - us, Rex cæ - lé - stis, De - us Pa - ter om - ní - po - tens.

Dó-mi-ne Fi-li u-ni-gé-ni-te, Je-su Chri-ste. Dó-mi-ne De-us,

A-gnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis.

Qui tol-lis pec-cá-ta mun-di, sú-s-ci-pe de-pre-ca-ti-ó-nem no-stram.

Qui se-des ad dex-te-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu

so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tís-si-mus, Je-su Chri-ste.

Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A - - - men.

San - - ctus, \* San - ctus, San - ctus Dó-mi-nus De -

5.

us Sá - - ba - oth. Ple-ni sunt cæ-li et ter - ra gló-ri-a tu - a.

Ho-sán - na in ex-cél - sis Be - ne-dí-ctus qui ve - nit in nó - - mi -

ne Dó - - mi-ni. Ho - - sán - na in ex - cél - - sis.

A-gnus De - i, \* qui tol - lis pec-cá-ta mun - di: mi - se - ré-re

5.

no - bis. A-gnus De - i, \* qui tol - lis pec-cá-ta mun - di: mi - se - ré-re no - bis.

A - gnus De - i, \* qui tol - lis pec - cá - ta mui - di: do - na no - bis pá - cem.

Musical score for the first system of 'Agnus Dei'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'A - gnus De - i, \* qui tol - lis pec - cá - ta mui - di: do - na no - bis pá - cem.' are positioned above the staff.

De - o grá - ti - as.

Musical score for the second system of 'Agnus Dei'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'De - o grá - ti - as.' are positioned above the staff. A first ending bracket is indicated by the number '1.' on the left side.

# X. Aux fêtes de la B. Vierge Marie 2.

(Alme Pater)

Ký - ri - e \* e - lé - i - son. Ký - ri - e e - lé - i - son.

Musical score for the first system of 'Kirie Eleison'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Ký - ri - e \* e - lé - i - son. Ký - ri - e e - lé - i - son.' are positioned above the staff.

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.

Musical score for the second system of 'Kirie Eleison'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.' are positioned above the staff.

Chri - ste e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

Musical score for the third system of 'Kirie Eleison'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Chri - ste e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.' are positioned above the staff.

Ký - ri - e \* \*\* e - lé - i - son.

Musical score for the fourth system of 'Kirie Eleison'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Ký - ri - e \* \*\* e - lé - i - son.' are positioned above the staff.

Gló-ri - a in ex-cél-sis De-o. Et in ter-ra pax ho-mí-ni-bus bo-næ vo-lun-tá-tis.

8.

Musical notation for the first system, featuring a treble and bass clef with Latin lyrics.

Lau-dá-mus te. Be-ne-dí-ci-mus te. Ad-o-rá-mus te. Glo-ri-fi-cá-mus te.

Musical notation for the second system, featuring a treble and bass clef with Latin lyrics.

Grá-ti-as á-gi-mus ti-bi prop-ter ma-gnam gló-ri-am tu-am.

Musical notation for the third system, featuring a treble and bass clef with Latin lyrics.

Dó-mi-ne De-us, Rex cæ-lé-stis, De-us Pa-ter om-ní-po-tens.

Musical notation for the fourth system, featuring a treble and bass clef with Latin lyrics.

Dó-mi-ne Fi-li-u-ni-gé-ni-te Je-su Chri-ste. Dó-mi-ne De-us, A-gnus De-i,

Musical notation for the fifth system, featuring a treble and bass clef with Latin lyrics.

Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis.

Musical notation for the sixth system, featuring a treble and bass clef with Latin lyrics.

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Qui se - des ad déx - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

Cum San - cto Spí - ri - tu in gló - ri - a De - i Pa - tris. A - - - men.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

San - ctus, \* San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

4.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.



Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cé - lis.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi se - ré - re no - bis.

4.

A - gnus De - i \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i \* qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

## XI Aux dimanches pendant l'année

(Orbis factor)

Ký - ri - e \* e - - - - - lé - i - son <sup>(3 fois)</sup> Chri - ste e -

1.

- - - - - lé - i - son. <sup>(3 fois)</sup> Ký - ri - e e - - - - - lé - i - son, <sup>(2 fois)</sup>

Ký - ri - e

\* e - - - lé - i - son.

Gló - ri - a in ex - cé - l - sis De - o. Et in ter - ra pax ho - mí - ni - bus bo - næ vo - lun - tá - tis.

2.

Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te

Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us,

Rex cæ - lé - stis, De - us Pa - ter om - ni - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te,

Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i, Fí - li - us Pa - tris.

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta mun - di,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

The second system continues the musical setting. The vocal line has a similar melodic pattern to the first system. The piano accompaniment maintains its rhythmic accompaniment, with some changes in chord voicing.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - ste.

The third system of music features a more active vocal line with eighth-note patterns. The piano accompaniment provides a harmonic support with sustained chords and moving bass lines.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i Pa - tris. A - men.

The fourth system concludes the phrase with a final cadence. The vocal line ends on a half note G4. The piano accompaniment features a final chord in the right hand and a sustained bass line.

San - ctus, \* San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

The fifth system begins the 'Sanctus' section. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cèl - sis.

The sixth system continues the 'Sanctus' section. The vocal line has a more complex melodic line with eighth and sixteenth notes. The piano accompaniment provides a rich harmonic texture.

Be-ne-dí.ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

1.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

De - o grá - ti - as.

1.

## XVII. Aux dimanches de l'Avent et du Carême

Ký - ri - e \* e - lé - i - son. <sup>(3 fois)</sup> Chri - ste e - lé - i - son. <sup>(3 fois)</sup>

1.

Ký-ri - e e - - lé - i - son. <sup>(2 fois)</sup> Ký-ri - e \*

\* e - - - - - lé - i - son.

ou bien si c'est la coutume :

6. Ký-ri - e e - - - - - lé - i - son. <sup>(3 fois)</sup> Chri - ste e - - - - - lé - i - son. <sup>(3 fois)</sup>

Ký-ri - e e - - - - - lé - i - son. <sup>(2 fois)</sup> Ký-ri - e \* e - - - - - lé - i - son.

5. San - ctus, \* San - ctus, San - ctus Dó-mi - nus De - us Sá - - ba - oth. Ple - ni - sunt

cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cel - sis.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The tempo is marked with a '7' time signature. The vocal line begins with a melodic phrase corresponding to the lyrics 'Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cel - sis.' The piano accompaniment provides a harmonic and rhythmic foundation with sustained chords and moving lines.

A - gnus Dé - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

The second system of music continues the vocal and piano parts. The vocal line begins with 'A - gnus Dé - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.' The piano accompaniment continues with similar harmonic support, maintaining the G major key and 7/4 time signature.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

The third system of music continues the vocal and piano parts. The vocal line begins with 'A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.' The piano accompaniment continues with similar harmonic support, maintaining the G major key and 7/4 time signature.

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

The fourth system of music continues the vocal and piano parts. The vocal line begins with 'A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.' The piano accompaniment continues with similar harmonic support, maintaining the G major key and 7/4 time signature.

De - o grá - ti - as

The fifth system of music shows the piano accompaniment for the phrase 'De - o grá - ti - as'. It begins with a '1.' marking. The piano part consists of sustained chords and moving lines in the G major key, 7/4 time signature.

De - o gra - ti - as.

The sixth system of music shows the piano accompaniment for the phrase 'De - o gra - ti - as'. It continues the harmonic support for the phrase in the G major key, 7/4 time signature.

## XVIII. Aux fêtes de l'Avent et du Carême

Aux Vigiles fêtes des IV Temps, et à la messe des Rogations

4. Ky - ri - e \* e - lé - i - son. <sup>(3 fois)</sup> Chri - ste e - lé - i - son. <sup>(3 fois)</sup>

Ky - ri - e e - lé - i - son. <sup>(2 fois)</sup> Ky - ri - e \* e - lé - i - son.

San.ctus, \* San.ctus, San.ctus Dó.mi.nus De.us Sá.ba.oth. Ple.ni sunt cæ.li et ter.ra gló.ri.a tu.a.

Ho.sán.na in ex.cel.sis. Be.ne.dí.ctus qui ve.nit in nó.mi.ne Dó.mi.ni. Ho.sán.na in ex.cél.sis.

A - gnus De - i, \* qui tol.lis pec.cá.ta mun.di: { do - na no - bis pa - cem.  
mi - se - ré - re no - bis.

Be - ne - di - cá - mus Dó - mi - no. De - o grá - ti - as.

## Credo

## I

Cre - do in u - num De - um Pa - trem om - ni po - tén - tem, fa - ctó - rem cæ - li et ter - ræ,

4.

vi - si - bí - li - um óm - ni - um, et in - vi - si - bí - li - um Et in u - num Dó - mi - num,

Je - sum Chri - stum, Fí - li - um De - i u - ni - gé - ni - tum. Et ex Pa - tre na - tum an - te ó - mni -

a sæ - cu - la. De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum de De - o ve - ro.

Gé - ni - tum, non fa - ctum, con sub - stan - ti - á - lem Pa - tri: per quem óm - ni - a fa - cta sunt.

Qui prop - ter nos hó - mi - nes, et prop - ter nos - tram sa - lú - tem de - scén - dit de cæ - lis.



Et in car.ná.tus est de Spi.ri.tu San.cto ex Ma.rí.a Vir.gi.ne Et hó.mo fa.ctus est. Cru.ci.fí.xus é.ti.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a series of eighth notes, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

am pro no.bis: sub Pón.ti.o Pi.lá.to pas.sus et se.púl.tus est. Et re.sur.ré.xit tér.ti.a di.e

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning and a *(d)* (diminuendo) marking in the bass line.

se.cún.dum Scri.ptú.ras. Et a.scén.dit in cæ.lum: se.det ad d é.x.te.ram Pa.tris.

The third system continues the musical piece. The vocal line features a mix of eighth and quarter notes. The piano accompaniment maintains the same rhythmic structure as the previous systems.

Et i.te.rum ven.tú.rus et cum gló.ri.a ju.di.cá.re vi.vos et mór.tu.os: cu.jus re.

The fourth system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

gni non e.rit fi.nis. Et in Spi.ri.tum Sán.ctum, Dó.mi.num, et vi.vi.fi.cán.tem: qui ex Pa.

The fifth system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a dynamic marking of *(p)* (piano) in the bass line.

tre Fi.li.ó.que pro.cé.dit. Qui cum Pa.tre et Fí.li.o si.mul ad.o.rá.tur et con.glo.ri.fi.cá.tur:

The sixth system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

qui lo-cú-tus est per Pro-phé-tas. Et u-nam san-ctam ca-thó-li-cam et a-po-stó-li-cam

Ec-cé-l-si-am. Con-fí-te-or u-num bap-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum.

Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum. Et vi-tam ven-tú-rí sæ-cu-ri. A - - men.

### III

Cre-do in u-num De-um. Pa-trem om-ni-po-tén-tem, fa-ctó-rem cæ-lí et ter-ræ, vi-si-

5.

bí-li-um óm-ni-um et in-vi-si-bí-li-um. Et in u-num Dó-mi-num Je-sum Chri-stum,

Fi-li-um De-í u-ni-gé-ni-tum. Et ex Pa-tre na-tum an-te óm-ni-a sæ-cu-la.

De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum de De - o ve - ro.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

Gé - ni - tum, non fa - ctum, con - sub - stan - ti - á - lem Pa - tri: per quem óm - ni - a fa - cta sunt.

The second system continues the musical piece. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment maintains its harmonic support with a consistent bass line.

Qui prop - ter nos hó - mi - nes, et prop - ter nos - tram sa - lú - tem de scén - dit de cæ - lis

The third system continues the musical piece. The vocal line features a mix of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation.

Et in - car - ná - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

The fourth system continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment continues with its characteristic bass line and chords.

Cru - ci - fí - xus é - ti - am pro no - bis: sub Pón - ti - o Pi - lá - to pas - sus et se - púl - tus est.

The fifth system continues the musical piece. The vocal line has a more rhythmic pattern with eighth notes. The piano accompaniment remains consistent in its accompaniment.

Et re - sur - ré - xit tér - ti - a di - e, se - cún - dum Scri - ptú - ras. Et a - scén - dit in cæ - lum:

The sixth system concludes the musical piece. The vocal line ends with a final note and a rest. The piano accompaniment provides a final harmonic resolution.

se-det ad d́ex-te-ram Pa - tris. Et i-te-rum ven-tú-rus est cum gló-ri-a ju-di-cá-re vi-

vos et mór-tu-os: cu-jus re-gni non e-rit fi-nis Et in Spí-ri-tum San-ctum, Dó-mi-num,

et vi-vi-fi-cán-tem. qui ex Pa-tre Fi-li-ó-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o

si-mul ad-o-rá-tur et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

Et u-nam san-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-

or u-num bap-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum, Et ex-spé-cto re-sur-re-cti-ó-

nem mor-tu-ó-rum Et vi-tam ven-tú-ri sé-cu-li. A - - - - - men.

## IV

Cre-do in u-num De-um Pa-trem om-ni-po-tén-tem, fa-ctó-rem cæ-li et ter-ræ,

1.

vi-si-bí-li-um óm-ni-um, et in-vi-si-bí-li-um. Et in u-num Dó-mi-

num Je-sum Chri-stum, Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na-tum an-te óm-ni-a

sé-cu-la. De-um de De-o, lu-men de lí-mi-ne, De-um ve-rum de De-o ve-ro.

Gé-ni-tum, non fa-ctum, con-sub-stan-ti-á-lem Pa-tri: per quem óm-ni-a fa-cta sunt.

Qui prop-ter nos hó-mi-nes, et prop-ter no-stram sa-lú-tem de-scén-dit de cæ-lis.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady bass line with chords in the right hand.

Et in car-ná-tus est de Spí-ri-tu San-cto ex Ma-ri-a Vír-gi-ne: Et ho-mo fa-ctus est.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords.

Cru-ci-fí-xus é-ti-am pro-no-bis: sub Pón-ti-o Pi-lá-to pas-sus, et se-

The third system of music shows the vocal line continuing with a melodic line. The piano accompaniment features a prominent bass line with chords in the right hand.

púl-tus est. Et re-sur-ré-xit tér-ti-a di-e, se-cún-dum Scri-ptú-ras. Et a-scén-

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment provides harmonic support with sustained chords.

dit in cæ-lum: se-det ad délix-te-ram Pa-tris. Et í-te-rum ven-tú-rus est cum

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment provides harmonic support with sustained chords.

gló-ri-a ju-dicá-re vi-vos et mór-tu-os: cu-jus re-gni non e-rit fi-nis.

The sixth system of music concludes the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment provides harmonic support with sustained chords.

Et in Spi-ri-tum San-ctum, Dó-mi-num, et vi-vi-fi-cán-tem: qui ex Pa-tre Fi-li-ó-

que pro-cé-dit. Qui cum Pa-tre et Fí-li-o si-mul ad-o-rá-tur et con-glo-

ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas. Et u-nam san-ctam ca-thó-li-cam

et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or u-num bap-tis-ma in re-

mis-si-ó-nem pec-ca-tó-rum. Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.

Et vi-tam ven-tú-ri sæ-cu-li. A - - - - - men.